



— A MON AMI —
C. F. TRETBAR
— NEW YORK —

Mignonnette

Impromptu à la Polka

— pour le —

PIANO

— PAR —

ARMIN SCHOTTE.

— SAINT LOUIS —
Kunkel Brothers

HALLOW, ENDS
ST. LOUIS

MIGNONETTE.

Impromptu 'a la Polka.

PAR ARMIN SCHOTTE.

Introduzione

Introduzione

f

Ped. * *Ped.* * *Ped.* *

Polka.

Polka.

rit: edim:

Ped. * Ped. * Ped. * Ped. *

Musical score for "The Swan" by Camille Saint-Saëns. The score is in 3/4 time and G major. It features a piano introduction, a vocal solo, and a piano accompaniment. The piano part includes a prominent arpeggiated figure in the right hand and a more active bass line in the left hand. The vocal solo is a simple melody in the treble clef. The score is marked with dynamics such as *f* (forte) and *p* (piano). Pedal markings are present throughout the piano accompaniment.

Ossia.

Ossia.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Con Brio.

First system of musical notation for piano, measures 1-6. The music is in G major (one sharp) and 2/4 time. It features a right-hand melody with triplets and a left-hand accompaniment of eighth notes. Pedal points are marked with 'Ped.' and asterisks. A 'Svu' (Sustained) marking is present above the right-hand staff in measure 5.

Second system of musical notation for piano, measures 7-12. The right-hand melody continues with triplets and sixteenth notes. The left-hand accompaniment remains consistent. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation for piano, measures 13-18. The right-hand melody includes a 'Svu' marking in measure 13. The system concludes with a double bar line. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation for piano, measures 19-24. This system includes an 'Ossia' (alternative) passage in measure 21, indicated by a bracket and a dashed line. The main melody resumes in measure 22. The system ends with a double bar line. Pedal points are marked with 'Ped.' and asterisks.

pomposo

5

f *Ped.* * *Ped.* * *Ped.* *

Variazioni.

2nd time play Variazioni.
f con anima. *Ped.* * *Ped.* * *Ped.* *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

8va

mf leggiero.

Ped. *

Ped. *

8va

1. mo. 2. do

Ped. *

Ped. * Ped. * Ped. *

Finale. Tempo l.

f

Ped. *

* Ped. *

f

Ped. *

rit.

a tempo.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a harmonic accompaniment of chords. Pedal markings are indicated below the bass staff: *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, and *.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes dynamic markings *f* (forte) and *p* (piano). Pedal markings are indicated below the bass staff: *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, and *.

Third system of musical notation. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. Pedal markings are indicated below the bass staff: *Ped.*, * *Ped.*, * *Ped.*, * *Ped.*, and *.

Fourth system of musical notation. The treble staff includes an *Ossia.* (alternative) passage marked with a bracket and the number 3. The bass staff includes dynamic markings *f* (forte) and *p* (piano). Pedal markings are indicated below the bass staff: *Ped.*, * *Ped.*, * *Ped.*, and *. Below the first two pedal markings, the numbers 55 and 7 are written.

Con Brio.

First system of musical notation for 'Con Brio.' It consists of two staves. The upper staff features a melody with triplets and slurs, marked with a forte *f* dynamic. The lower staff provides harmonic support with chords and single notes, also marked with *f*. Pedal points are indicated by 'Ped.' and asterisks. Above the system, there are markings for 'Sva' (Sustained) and '1 m. 2 do.' (first and second endings).

Second system of musical notation, divided into two parts. The upper part is labeled 'Tempo rubato.' and features a melody with a piano *p* dynamic and complex rhythmic patterns, including fingerings like '1 2 3 4 3 1' and '1 + 1 3'. The lower part is labeled 'Ossia.' and features a more rhythmic melody with a forte *f* dynamic. Both parts include 'Sva' markings. The system concludes with a double bar line and a final *ff* (fortissimo) dynamic marking. Pedal points are indicated by 'Ped.' and asterisks.

8va *leggiere.*

f *p*

*

8va

f *sempre cresc.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

8va

con fuoco.

ff

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

f

55 = 7

Ped. *

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A beautiful composition. Singers have to sing very more steadily to public taste. It needs a better orchestra than most of the songs.			
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Fairy Musings. (Polka Caprice).....	(4).	WOLLNHAFFT.....	0
Fra Diavolo (Moroccan de Concert).....	(4).	MELNOTTE.....	1
Grand Duquesse do do.....	(3).	MELNOTTE.....	0
Greetings to Spring. (Polka).....	(4).	LATA.....	0
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One of the most famous dances - see writers.	
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Nonpareil (Galop Brilliant)	(4), KUNZ
Nyma (Morceau de Concert)	(5), MELNOTTE
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Pilgrimage (Caprice)	(4), THALBERG
Very characteristic, and a splendid piece for the study of peculiar rhythms.	
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Rich and Rare were the Gems. (3).	LUTE.....	98
Reviel des Anges. (Awaking of An- gels.) (3).	OSTERHE.....	50
One of the most beautiful Mazurka Services ever composed, which needs no other accompaniment to be heard.		
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The Golden Key.—This is a splendid study for the fingers and rhythm.		
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A beautiful and beautiful. This gem will no doubt have the largest sale of any of the collection.		
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A beautiful scene, describing a young shepherdess at the break of day adoring the birds, who are called by her charming and singing of birds, which have been so much used by her wonderful fingers.		
Thou art ever high. (Romance.) (4).	KUNKE.....	75
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A beautiful Fantasia for Concerto.		
Wandering Minstrels. (Semi-Comic Med- ley.) (2).	FLOES.....	50
Including Berceuse from Wagner's "Die Walkure," "Der Fischer Agathe," "Wien," the Waltzes "Goodnight Song," and "Lover's Walk."		
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A Fair Mazurka has never written heretofore.		
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(Companion to "Whispering Wind."		

POLKAS

Affection Polka	(2).	FLOSS.	50
Arm in Arm Polka	(4).	MELNOTTE	50
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Greetings to Spring Polka	(4).	LUTE.	50
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Love at Sight Polka	(3).	KINKEE.	50
Night Blooming Cereus Polka	(3).	SCHUTZMANN	50
Ozark Mountain Polka	(2).	PAUL.	50
Pallmall Polka	(3).	KINKEE.	50
Veni, Vidi, Vici Polka	(4).	MELNOTTE	50

SCHOTTISHES

April Showers Schottische	(2).	MAYNANT	25
Billiard Schottische	(3).	MELNOTTE	25
Can we have the Pleasure Schottische	(3).	MAHLER	25
Charming May Schottische	(2).	NIDUS	25
I'll ask my Ma Schottische	(3).	ARMAND	25
Sweet Seventeen Schottische	(4).	ACHUTER	25

GALOPS

Butterfly Galop	(4).	MELNOTTE	71
Express Train Galop	(3).	WALDNER	54
Flying Clouds Galop	(3).	MELNOTTE	71
Huzza Hurrah Galop	(3).	WOLLENHAUPT	71
Nonpareil Galop	(4).	KYNNEL	71
Tornado Galop	(4).	MELNOTTE	71
Unter Donner und Blitz Galop [Strauss.]	(3).	RIDEL	71
Veni, Vidi, Vici Galop	(4).	MELNOTTE	71

MARCHES.

Festival March.....	(3),	CULLEN	.....	3
Germania's Triumphant March... ..	(5),	KUNKEL	.....	1
do do. (Simplified)... ..	(3),	KUNKEL	.....	9
Marche Triomphale	(5),	KUNKEL	.....	6
do do. (Simplified)... ..	(3),	KUNKEL	.....	5
March of the Knights.....	(3),	OSTERALE	.....	5
Marche Militaire	(4),	MELNOTTE	.....	1

WALTZES

Blamark Waltz	(2)	MITCHELL	3
Break O'Day Waltz	(2)	ROCHOW	2
Forest Birds Waltz	(1)	SIDUS	2
I Rocio and L'Estael Waltzes	(3)	MELNOTTE	7
Jove of Springs Waltz	(1)	SIDUS	2
On the beautiful Blue Danube Waltz	(3)	MELNOTTE	5
(Dance)			
Peon O'Day Waltz	(2)	ROCHOW	3
Rink Waltz	(1)	SIDUS	3
Star of Morn Waltz	(4)	WOLLENHAUFF	10
Snowflakes Valse	(3)	KUNKEL	9
Un in a Balloon Waltz	(1)	ACQUETERA	2

QUADRILLES

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This beautiful Quadrille was written expressly by Prof. Mahler for the Boiree Club of St. Louis.

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